

**PART FOUR: Shading via gradients**

**25** Use the Pen tool to create a series of closed path components where you want your shaded areas to go. Load the path as a selection and create a new layer in the Layers palette. Select the Gradient tool. Choose the Foreground to Transparent Gradient preset and select the radial method in the Tool Options bar. Select a darker green foreground color from the picker. With the current selection active and the new layer targeted, create a series of gradients by clicking and dragging. If things are looking too dark, reduce the opacity of the gradient in the Tool Options bar.



**Vary the color scheme**

When you've completed the illustration, nothing is carved in stone. Have a look at the Layers palette and you'll see that the file is built in a methodically separated, highly editable way. Go ahead and double-click some of the fill layers. Change the solid colors and alter the gradient layer. Layers that are actual pixels will require direct edits via the Image>Adjustments menu. But have some fun and try different color combinations. You may even hit upon something you like better than the original.



**26** Use the Pen tool, with the same settings as before, to create a series of closed path components to indicate areas of shadow within the orange areas on the other side of the statue. Load the entire path as a selection and choose a dark orange foreground color from the picker. Use the Gradient tool now, with the same settings as before, to complete your illustration by adding a series of gradients within the selection on the current layer. Use the same logic and procedure as you did while creating your dark green shaded areas. Feel free to edit any vector or layer masks, tweak colors, and add or remove any path components as you see fit, embellishing the illustration further.

**Capturing subject matter and combining styles**



When you are photographing subjects for the purpose of illustrating over later, it is important to think differently than you would if you were shooting for traditional purposes. You need to light the scene, adjust the aperture, and pose your model in a way that allows you to see differentiation between regions of highlight and shadow as well as keep as much of the subject in sharp focus as possible. The resulting images do not have to be technically perfect with regards to photography as long as the aforementioned criteria are met.

Here you can see how the photograph was used as the basis for the illustration, incorporating the techniques explained in this chapter. As exemplified here, you aren't limited to one particular style only. This piece combines a variety of styles and methods, while using the techniques described in this chapter to illustrate the main visual element within the composition.

Source: Original model photo: Orlando Marques; Hair and makeup stylist: Carla Marques; Model: Josie Lee.